

FAMILY GUY

"Dammit, Janet!"

Production #2ACX09

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(FULL DRAFT) ANIMATIC REVISED (YELLOW) *
September 22, 1999 *

Return to Script Department:
20TH CENTURY FOX TELEVISION
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ANIMATIC REVISED (PINK)
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ANIMATIC DRAFT (GREEN)
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ACT ONE

EXT. ORIENT EXPRESS - NIGHT

The 19th Century train roars past **CAMERA**.

INT. ORIENT EXPRESS - CONTINUOUS

The car is only half-full. HENDERSON, who wears a waistcoat and vest, looks about nervously as he makes his way up the aisle. After he passes a passenger reading a newspaper, the newspaper is lowered and we see it is STEWIE. Stewie carefully folds his newspaper and strolls casually (but purposefully) up the aisle after the man, who has just exited the car's back door.

INT. LUGGAGE CAR - CONTINUOUS

Henderson walks through the dark car amongst the baggage.

HENDERSON

(SOTTO) Billiam? Are you there?

Suddenly, Stewie steps out of the shadows.

HENDERSON (CONT'D)

(GASPS) Stewie! (COVERING) What the devil are you doing here?

STEWIE (RECORD)

Billiam sent me. *He wanted me to tell you I killed him.*

*
*
*
*

Lift

General

Musical sting. Henderson **gasps** and runs for the back door, tossing luggage in Stewie's path.

EXT. LUGGAGE CAR - NIGHT

The back of the train. Henderson exits the car and climbs the ladder to the top of the train, with Stewie in hot pursuit. Stewie catches up to him and runs between his legs, then stops and turns around to confront him. Henderson stops, then leans down and **punches** Stewie in the face.

He swings again, but Stewie blocks him with his right and, standing on his tiptoes, reaches up with a left uppercut to Henderson's jaw. A Peter Shin-style fist-fight ensues. Stewie flips Henderson, who tumbles off the side of the train, holding onto the edge for dear life.

STEWIE

Now give me the other half of the
amulet. I don't think you'll be
making it to Marrakesh.

He pulls out a baby bottle and a blade juts out of the nipple.

HENDERSON

Don't! Please!

Stewie glances up and sees that the train is about to enter a dark tunnel. We **PULL BACK TO REVEAL** that it is a GIANT HUMAN MOUTH on a giant child's face.

*
*

STEWIE

(HORRIFIED) No!

MATCH CUT:

EXT. PARK - DAY

CLOSE ON Stewie. **PULL BACK TO REVEAL** he's in a sandbox watching JEFFREY (age 3) put his toy train in his mouth.

STEWIE

Jeffrey, take the nine P.M. to
Houndslow out of your mouth!

ANGLE ON LOIS and RITA, watching their children play.

LOIS

Oh, look at that. Our little boys
are becoming fast friends.

ANGLE ON SANDBOX.

STEWIE

(OVERLY CONGENIAL) I say, Jeffrey, be
a sport will you, and go get that
sifter so we can build our sand
village.

Stewie points, Jeffrey starts toward the sifter.

STEWIE (CONT'D)

That's right, a little further.

Suddenly the sand below Jeffrey gives way and he plummets out
of view. Stewie walks over and looks into a pit.

STEWIE (CONT'D)

Everyone, meet Jeffrey, the newest
member of the Club of Forgotten
Children.

FOUR FRIGHTENED CHILDREN stare up at him. Jeffrey tries to
climb out, but Stewie presses a button on a remote control
which activates a shimmering force field across the mouth of
the pit. He grabs a toy rake and rakes sand over the trap
while singing "**Another One Bites the Dust**" by Queen.

STEWIE (CONT'D)

(SINGING) STEVE WALKS WARILY DOWN THE
STREET WITH HIS BRIM PULLED WAY DOWN
LOW--

Lift

General

*

EXT. GRIFFINS' FRONT YARD - DAY

Brian comes out the front door to see PETER and CHRIS throwing rocks up at the roof. We hear glass **breaking** o.s.

BRIAN

What the hell are you doing?

PETER

Taking down the Christmas decorations.

We see their target is a plastic team of reindeer and sleigh on the roof. Chris throws a rock, **smashing** through a window.

INT. MEG'S ROOM - CONTINUOUS

MEG, wearing headphones through which we which we faintly hear **music**, sits at her desk, studying. A rock **crashes** through the window and **shatters** her fish tank. Meg looks over at the tank, then turns up the volume on her stereo and goes back to her studying.

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

Lois approaches.

LOIS

Peter, I'm a little concerned about Stewie. He doesn't seem to be playing well with other children.

PETER

Oh, he's fine. You know, I was quite a troublemaker myself when I was a kid.

INT. PETER'S CHILDHOOD HOME - DAY (FLASHBACK)

The house is a disaster. Couch overturned, pictures off-kilter, stains on the floor, lamps knocked over, etc. Peter (age 11) stands at the front door with the CAT IN THE HAT.

CAT IN THE HAT

Look, your parents'll be home any minute. Are you sure you don't want me to clean up this mess?

PETER

(GRINS) No, no, no, go, go. It'll be funny.

EXT. GRIFFINS' FRONT YARD - DAY (BACK TO PRESENT)

LOIS

Stewie needs to learn how to socialize with other children. Maybe we should put him in day-care.

PETER (RECORD)

Lois, his answers are out on the open road. I say we give him a hobo pack on the end of a stick, a can of beans, and a pocket full of dreams.

LOIS (RECORD)

Peter... Do you even know which one of our children I'm talking about?

PETER (RECORD)

(LONG PAUSE, THEN) Gordon?

Chris hurls a rock and it **hits** the whole TEAM OF PLASTIC REINDEER and they crash down off the roof.

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CHRIS (O.S.)

I got 'em! (LAUGHS) It's just like
hunting.

STEWIE (CONT'D)

Why, you soulless witch! This is a
biogenetic experimentation facility,
isn't it? Admit it!!

*

Lift

General

*

LOIS

Oh, sweetheart, don't be upset.

You're gonna have fun here.

Lois hands Stewie to a day-care WORKER. Stewie starts to **cry**.

STEWIE

No! I don't want to be a monkey-boy!

I don't want to be a monkey-boy!

No-o! Oh God, no, damn you all!

As Stewie **cries**, we **PULL BACK** to see that all the other
children being dropped off are **crying** as well.

EXT./ESTAB. GRIFFINS' HOME - LATER

INT. GRIFFINS' KITCHEN - SAME

Brian and Lois are having coffee.

LOIS

Oh, I'm so bored. Without Stewie
around I have nothing to do.

BRIAN

Well... we could get hammered.

LOIS

Oh, it's too early for me. But you
go ahead. (SIGHS) What happened to
me? You know, before I was married,
I led a very exciting life. Did I
ever tell you I was with the
Fantastic Four?

INT. FANTASTIC FOUR HEADQUARTERS - NIGHT (FLASHBACK)

Against a picture window overlooking the New York skyline, a
younger Lois and THE THING make-out.

LOIS

(INTO IT) Oh, Thing... Oh, Thing...

We hear a **key** in a door.

MR. FANTASTIC (O.S.)

Guys, I'm back!

Lois and the Thing react. Lois turns invisible, but we see
her white outline. MR. FANTASTIC enters. *

MR. FANTASTIC

Hey, Thing. Where's Invisible Girl?

THE THING

(STILTED) Ah, I-I don't know.

Mr. Fantastic takes off his hat and stretches his arm to a
coat rack across the room, hanging it up. Lois mischievously
starts kissing Thing's neck. He tries to act normal. *

THE THING (CONT'D)

So, uh, you think, mmm, you think uh,
Doctor Doom will give us any more,
mmm-aa, ...trouble?

BLOND BOY

Duck... duck... duck...

STEWIE

I say, does anyone know how "The Practice" ended last night? I dozed off during the verdict.

The blond boy gets to Stewie and touches his head.

BLOND BOY

Goose!

The boy runs. While Ms. Hobson's back is turned, Stewie pulls out an odd weapon and fires it. A large net shoots out and captures the boy. A cable attached to the net retracts, hauling the boy back to Stewie. Stewie touches the trapped boy.

STEWIE

Oh dear, it seems you're still "it".

A little dark-haired two-year-old, JANET, **giggles**. Stewie looks over at her and smiles. **STEWIE'S P.O.V.:** Janet **giggles** in **slo-mo; music swells** as her hair bounces across her face.

MS. HOBSON (RECORD, O.S.)

Stewie, what have you done?

Stewie is jarred from his reverie as Ms. Hobson releases the boy from the net.

MS. HOBSON (RECORD)

That is not the way we play. You sit here, Brad. Stewie's "it."

STEWIE

Ooo, aren't you the one in charge?

Stewie gets up and starts walking around the circle.

STEWIE (CONT'D)

Oh, let's see now. (TAPPING HEADS)

Duck... duck... duck...

Stewie glances at Janet, who smiles at him. When he gets to her, he smiles and **smacks** the top of her head, hard.

STEWIE (CONT'D)

Goose!

Before Stewie can take off running, Janet starts **crying**.

STEWIE (CONT'D)

Oh, come on now, I barely touched
you. Really, stop it, stop your boo-
hooing. You see? This is exactly
why people don't respect the WNBA!

*
*
*

MS. HOBSON

C'mere, Janet. Bad Stewie!

Ms. Hobson picks up Janet and carries her away.

STEWIE (RECORD)

It's not my fault. Look what she's
wearing. She was asking for it!

*
*
*

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, QUAGMIRE, and CLEVELAND have a beer.

PETER

Hey, guys, get this. So Lois wants
a part-time job, right? So I'm like,
I got a job for you, baby. (POINTS TO
CROTCH) Right here! (THEN) See look,
this zipper's been broken for over a
month. I gotta use a damn safety
pin.

*

QUAGMIRE

Hey, if Lois is lookin' for a thrill
I could get her a job with the
airline. Stewardesses get to travel
to all kinds of exotic places. And
their husbands fly anywhere for free.

PETER

Fly for free?

PETER (CONT'D)

Sorry, Tink. Looks like I don't need
you anymore.

Peter turns to TINKERBELL, who sits on the bar next to him. *

TINKERBELL

So what, you're just gonna dump me,
just like that?

Peter **sips** his beer, not looking at her.

PETER

You knew what this was.

EXT./ESTAB. GRIFFIN HOUSE - NIGHT

Lift

General

INT. LOIS AND PETER'S BEDROOM - NIGHT

Peter is sitting up in bed. Light streams in from the open bathroom, from whence we hear Lois finishing **brushing her teeth**. She clears her throat and spits in the sink a couple of times. Each time, the sound of her **spitting** gets bigger and Peter grimaces and **groans**. Lois finally enters and gets into bed as they speak.

LOIS

(CONFUSED) A stewardess?

PETER

Sure, you know, see the world, meet new people. Excitement, just like you wanted.

LOIS (RECORD)

Wow, a flight attendant? That does sound exciting.

(MORE)

PETER

Just my desire to see you happy.

LOIS

(HUGS HIM) Oh...

PETER (RECORD)

(SOTTO) And to exploit your hard
labor for free travel and fun.

LOIS

What?

PETER

(GENTLY) Shhh. I didn't say
anything. Now go to sleep, crazy
lady.

INT. STEWIE'S BEDROOM - NIGHT

Stewie lies in his crib, staring at the ceiling. He turns onto his stomach, then flips back over again. He turns to his teddy bear, RUPERT.

STEWIE

Oh, Rupert, I can't sleep. I don't
suppose you have any valium on you?
No, of course not, you're living the
"clean life" now.

Stewie begins to pace up and down his crib.

STEWIE (CONT'D)

It's that pathetic little insect in
day-care. Janet. Whining,
insignificant wisp of fluff, she is.

(MORE)

STEWIE (CONT'D)

Still, I find it rather odd that
she's even on my mind at all. What
the deuce has come over me?

BRIAN (O.S.)

Well, well, well.

Stewie looks over to see Brian, leaning against the door jam.
He takes a **crunchy** bite of an apple.

BRIAN (RECORD?)

*

Looks like someone's in love.

Stewie lets out a **big belly laugh**.

STEWIE

Ha! That's so funny I forgot to
laugh. Excluding that first "ha."

BRIAN

Mmm-hmm. Face it, you're a sucker
for a woman with blue eyes.

STEWIE

A-ha! Her eyes are green!

BRIAN

A-ha! Thank you for proving my point.

STEWIE

Damn!

END OF ACT ONE

ACT TWO

EXT. DAY-CARE PLAYGROUND - DAY

A line of KIDS wait to go down the slide. Stewie stands at the top of the slide, looking through a spyglass. Just behind him is LEONARD, a chubby kid around two years old.

STEWIE'S P.O.V.: Janet and a FRIEND eat cookies.

Partial lift

General

*

STEWIE

Look at her, Leonard. Sitting there
with her, her curly, ebony locks and
those pouty, come-hither lips. My
god, she's unappealing.

*

CHILD (O.S.)

Go!!!

Stewie stops and looks down at the children waiting.

STEWIE

Who said that? Hmm? Who's got the
big diapers? Huh? (RETURNS TO
SPYGLASS) She's gone. Good. Well,
I'm off.

Stewie slides down. Right when he lands, Janet passes by.

JANET

Hi, Stewie.

Stewie stands transfixed, trying to speak as she goes.

*

STEWIE (RECORD)

*

I, um, oh, ah, yes well, see, um-
err... Actually--

*

*

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Suddenly, Leonard comes down the slide and **barrels** into him, *
sending him face-first into the sand. Stewie begins to rise.

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STEWIE

(SPITS OUT SAND) Leonard, you pudgy-
faced applejohn, I will not be made
a fool--

*

A GIRL slides down, face-planting Stewie back into the sand.

EXT. SKY - DAY

A Colonial Airlines plane flies across the sky.

INT. AIRPLANE - DAY

Lois is dressed in an unattractive flight attendant uniform (black tunic dress with white high-collared long sleeve blouse and a large belt buckle). The plane bounces from turbulence as she walks toward the front of the plane.

LOIS (RECORD)

Here's your pillow, sir. And your
Sports Illustrated--

TWO BUSINESS MEN in the next row up call to Lois.

BUSINESS MAN #1 (RECORD)

Miss. He keeps putting his arm on my
arm rest.

BUSINESS MAN #2 (RECORD)

It's my arm rest.

BUSINESS MAN #1 (RECORD)

It is not, stupid-head! (TO LOIS) And
he keeps trying to take my apple
juice.

LOIS (RECORD)

I'll bring you your own juice. And
this is a neutral arm rest. Let's
see, the flight is an hour and a
half. Martin, you take it now, and
I'll be back in forty-five minutes to
tell you to switch.

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Lois walks away. Business Man #2 licks his finger and
touches #1.

BUSINESS MAN #1 (RECORD)

Hey! Hey, he keeps licking his

finger and touching me!

Lois **sighs** wearily and goes to the galley, grabs two food
trays and enters the cockpit.

REVEAL the PILOTS are dead with bloody knives sticking out of their heads and chest.

LOIS (CONT'D)

Oh, my God! What am I gonna--!!

Somebody-- help! Help! HELP!

As Lois freaks, a pilot lets out a stifled **laugh**. Then the other pilot **cracks up**, as they sit up to reveal their prank.

PILOT

That was great. Look at, look at
her, she's still shaking!

Lois angrily sets down their trays and exits, disgusted.

LOIS

(MUTTERING) Bastards.

PILOT

(STILL LAUGHING) Oh-h, that was
beautiful. (TO CO-PILOT) Hey, throw
me a beer, would ya?

EXT. SKY - CONTINUOUS

We **PULL BACK** from our plane to **REVEAL** another plane beneath
it, going in the opposite direction. We **PUSH INTO** the other
plane.

*
*
*

INT. OTHER AIRPLANE - DAY

We see Peter hit the "call" button. A MALE FLIGHT ATTENDANT
comes over.

*

PETER

Stewardess, the plane just made my
beer spill. I want a free one.

PETER (RECORD)

And don't you forget it, Frenchie.

Now bring me another one, and get out

of my way, the in-flight

entertainment's starting.

ANGLE ON movie screen. **BLACK SCREEN:** In white letters the following appears: "This film has been edited for airline viewing." That title fades, replaced by another title card reading, "Backdoor Bonanza."

INT. SET OF A CHEESY KITCHEN - DAY (ON MOVIE SCREEN)

A **doorbell** rings. A WOMAN in lingerie opens the door, revealing a PIZZA DELIVERY GUY.

WOMAN (RECORD)

I didn't order pizza.

DELIVERY GUY (RECORD)

(OBVIOULSY OVERDUBBED) You deserve

some, on account of you studying so

hard for your math test.

We hear the first four notes of a **cheesy porno song**.

JUMP CUT TO:

INT. SET OF A CHEESY BEDROOM - DAY (ON MOVIE SCREEN)

TIGHT ON the woman face, panting and breathing heavily.

WOMAN (RECORD)

Harder, harder... (BADLY OVER DUBBED)

ask me a harder algebra question.

ANGLE ON The Pizza Guy, naked from the waist up, his head thrown back and his mouth is open in a silent "oh".

DELIVERY GUY (RECORD)

(BADLY OVER-DUBBED) Oh-- kay. Solve
the binomial equation where "x"
squared minus two "x" equals three.

ANGLE ON the woman as she approaches orgasm.

WOMAN (RECORD)

(BADLY OVER-DUBBED) Three or negative
one, three or negative one!

Back to the original track as they both ad lib, "**yeah**", "**oh**,
yeah" as they simultaneously reach orgasm.

DELIVERY GUY (RECORD)

(BADLY OVER-DUBBED) Oh, Tracy, you're
going to ace that test.

JUMP CUT TO:

INT. AIRPLANE - DAY (BACK TO SCENE)

ANGLE ON movie screen. Title reads, "The End" as **cheesy**
porno music plays. **ANGLE ON** Peter.

PETER (RECORD)

*What a waste of time. She'll never
use that in real life.* (NUDGING THE
OLD WOMAN NEXT TO HIM) *The math I
mean. Eh?! Eh?! (THEN) Aw, you
don't care.* (CALLING TO FLIGHT
ATTENDANT) Hey, Frenchie, is my fort
ready?

MALE FLIGHT ATTENDANT

Yes, Mr. Griffin, even though no one
else has any pillows now.

ANGLE TO REVEAL that the Male Flight Attendant has built Peter a tent/fort out of pillows and blankets over three empty seats.

PETER

Awright!

Peter hands the flight attendant his empty and disappears into his tent. His hand reaches out and posts a sign that reads, "NO GIRLS ALLOWED."

EXT./ESTAB. DAY-CARE CENTER - DAY

INT. DAY-CARE CENTER - SAME

Stewie plays with blocks. Leonard colors next to him.

STEWIE

I tell you, Leonard. Women are wicked creatures. Their treachery has precipitated the downfall of history's most powerful men. We all know what happened to Samson.

INT. MIDDLE-EASTERN TEMPLE - DAY (CUTAWAY)

DELILAH lies on the bed, bored. SAMSON, with a crew cut, kneels beside her and runs his hand over his hair. *

SAMSON

How can you hate it? It was your idea for me to get it cut.

DELILAH

Sorry. It just looks kinda stupid.

Samson, hurt, shuffles away. He passes a BUFF GUARD.

BUFF GUARD

Psst! Samson! I like it.

The guard smiles at Samson, who hesitates for a beat, then smiles back.

STEWIE (CONT'D)

Nah, unhand me, woman. I don't have
gas, I'm in love.

Stewie emits a huge **belch**.

STEWIE (CONT'D)

(BEAT) Well then, I guess it's both.

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

Peter is flipping through a stack of Polaroids. **FIRST PHOTO:**
Peter's standing in front of the Washington Monument, smiling
and waving. **SECOND PHOTO:** Peter's standing in front of Mt.
Rushmore, smiling and waving. **THIRD PHOTO:** Peter's standing
in front of a VIETNAMESE MAN whose hands are bound behind his
back. A VIETNAMESE SOLDIER points a pistol at the Man's
head. (The famous photo from "Life" magazine.) Peter is once
again smiling and waving at the camera.

Lois enters, looking exhausted. She sits on the bed with an
exhausted grunt and takes off her shoes, rubbing her feet.

LOIS

Oh, how was your day?

PETER

Um, my day...?

We **PUSH IN** on Peter as he remembers...

EXT. SKY - DAY (FLASHBACK)

A Colonial Airlines plane flies across the sky. Peter's
"hehehehehe" can be heard.

EXT. OUTBACK - DAY (FLASHBACK)

Peter walks down a street with a Crocodile Dundee hat on. A couple of KANGAROOS hop by him. He notices a sleeping CROCODILE on the side of the road. He walks up to it and starts poking its closed eye with a pencil.

PETER (RECORD)

*

Hey, hey? You okay there, Mr.

Crocodile? Huh? Wake up, wake up,

wake up. You need some lotion, Mr.

Dry Skin. *You a little chaffed down*

*

under? Huh? Huh?

*

The eye opens up.

PETER

Huh-- there ya go.

Peter smiles. Suddenly, from off screen, a KOALA BEAR flies in and attaches itself to Peter's face. Peter **screams**, trying to pry the koala bear off his face, eventually falling off screen. The crocodile smiles and goes back to sleep.

*

*

*

*

INT. LOIS AND PETER'S BEDROOM - NIGHT (BACK TO PRESENT)

PETER (RECORD)

*

Oh, my, my, my, my, my day was okay.

*

You know, the usual. How about

*

yours, my little sky princess? Bet
it was exciting.

LOIS

Oh yeah, if you like running through
a gauntlet of drunk, horny
businessmen. My ass feels like a pin
cushion. I'm thinking of quitting.

PETER

What?! Lois, you can't quit. What
a horrible example to set for the
kids. What if Charlotte had quit?

INT. BARN - DAY

CHARLOTTE the spider hangs out in her web, in which is woven
the words, "Some Pig" (with the "g" only partially
completed). The FARMER, holding a large knife, drags a
kicking and **screaming** WILBUR the pig out of the barn.

WILBUR

Charlotte, for the love of god,
finish the sign! Please!

ANGLE ON CHARLOTTE, knitting little spider booties.

CHARLOTTE

I asked for one piggyback ride across
the meadow, but noooo, you were too
busy. Well, now I'm busy.

The farmer leads Wilbur away. We hear a horrifying **squeal**
o.s., then silence. TEMPLETON the rat leans into frame.

TEMPLETON

Hey, girlfriend, I've got something
you can spell in your web. Wilbur,
the other white meat. (LAUGHS
MANICALLY) Eeew!

INT. LOIS AND PETER'S BEDROOM - NIGHT (BACK TO SCENE)

LOIS

(SIGHS) Well, I guess I'll give it a
little more time. It's like I always
tell the kids, "A quitter never wins"
and "Don't trust whitey."

PETER

That's the spirit.

Lois crosses into the bathroom. Peter turns to an OLDER GUY
in a bow tie.

PETER (RECORD)

Hey, Whitey, I can still fly for free!

*

*

PETER

Damn! When will I learn?

EXT./ESTAB. GRIFFINS' HOUSE - NEXT DAY

INT. GRIFFINS' BATHROOM - SAME

Stewie's standing on a chair in front of the mirror doing his toilette. He's **humming** a Sinatra-like tune to himself. He finishes scrubbing his face with a washcloth. He takes a bottle of Polo Ralph Lauren, puts some in his palms, and slaps it on his face and neck. He takes out tiny scissors and trims his nose hairs. He fills a glass with water, pulls out a box of baking soda, adds two teaspoons to the glass, takes a **sip, gargles** and **spits**. He then applies cream to his hands. He then dumps talc in the back of his diaper and **smacks** his butt, causing a cloud of talc to emanate.

STEWIE (RECORD)

A little powder on the pooper. (BEAT)

Aw, what the hell. A little powder
on the peeper, too.

Stewie dumps talc down the front of his diaper. When he lets go the diaper **snaps** back and another cloud of talc rises. He checks himself out in the mirror, and strikes a couple of Charles Atlas poses.

STEWIE

You're fantastic.

EXT. DAY-CARE PLAYGROUND - DAY

Stewie spots Janet on a swingset.

STEWIE

(DEEP BREATH) All right. Here I go.

Stewie glides over to the swingset where Janet swings.

JANET

Stewie!

STEWIE

Hello, Janet. How about a push?

Stewie gets behind her and readies himself to push her, but the force of the returning swing sends him flying o.s.

STEWIE (O.S.)

(GRUNT)

Stewie runs back into frame and casually sits in the swing next to hers and starts swinging. Janet **giggles**.

STEWIE

(CHUCKLES) Yes, yes, I suppose that,
that was rather funny, wasn't it?
You know, it's odd, Janet, but when
I'm with you I...

(MORE)

Music cue: Sinatra's "**You Make Me Feel So Young**". Stewie and Janet grab hands and swing in unison as Stewie sings.

STEWIE (CONT'D)

YOU MAKE ME FEEL SO YOUNG / YOU MAKE

ME FEEL LIKE SPRING HAS SPRUNG!

On this, they both jump off the swing landing in sand which sprays into the eyes of a KID playing nearby, blinding him. Stewie spots a mud puddle. He deshirts ANOTHER KID and lays it down over the mud puddle. He escorts Janet across it elegantly.

STEWIE (CONT'D)

AND EVERY TIME I SEE YOU GRIN, I'M

SUCH A HAPPY...INDIVIDUAL /

They skip off happily. Stewie disappears into a metal play tunnel. Janet continues walking, looking around for him.

STEWIE (CONT'D)

THE MOMENT THAT YOU SPEAK / I WANT TO

GO AND PLAY HIDE AND SEEK...

Stewie pokes his head out of the other end of the tunnel.

STEWIE (CONT'D)

I WANT TO GO AND BOUNCE THE MOON /

JUST LIKE A BIG TOY BALLOON!

Stewie kicks a KID's ball into a group of GIRLS playing patty-cake. The ball ricochets off the girl's faces. He and Janet take off **laughing** and running.

STEWIE (CONT'D)

YOU AND I, WE'RE JUST LIKE A COUPLE

OF TOTS / RUNNING AROUND A MEADOW /

PICKING UP LOTS OF FORGET-ME-NOTS.

Stewie and Janet start dancing in the sand box. We **CUT TO AN AERIAL SHOT**. Other kids dance around them in Busby Berkley style pattern.

SMASH CUT TO Stewie, wearing a long driving scarf and driving *
gloves, sings with Janet snuggled up next to him in a *
convertible. Stewie's scarf blows in the wind. **PULL BACK TO** *
REVEAL that they are sitting in a play car, and Stewie is *
pedalling around the play yard. *

STEWIE (CONT'D)

YOU MAKE ME FEEL SO YOUNG / YOU MAKE
ME FEEL THERE ARE SONGS TO BE SUNG /
BELLS TO BE RUNG AND A WONDERFUL
FLING TO BE FLUNG!

Stewie hobbles along, using a ruler as a cane. He stops,
kicks out the ruler and right before falling on his face he
tucks and does a somersault, landing on one knee a la Al
Jolson. *

STEWIE (CONT'D)

AND EVEN WHEN I'M OLD AND GRAY / I'M
GOING TO FEEL THE WAY I DO-O-O, TODAY!

DISSOLVE TO Stewie and Janet ostensibly naked under a
blanket, looking very post-coital. **PULL BACK TO REVEAL** they
are on two mats at nap time among other sleeping kids. *

STEWIE (CONT'D)

BECAUSE YOU MAKE ME FEEL SO YOUNG!

Janet drifts off to sleep as Stewie watches her lovingly, and
sighs. IN THE SHAPE OF A HEART, WE IRIS IN AND FADE OUT. *

EXT. SKY - DAY

A Colonial Airline plane flies through the sky.

INT. PLANE - CONTINUOUS

Lois looks harried as she pushes a cart through First Class.
An ARAB SHEIK stops her.

ARAB SHEIK (RECORD)

Mumkin tukuni miratti?

LOIS

Excuse me?

ARAB SHEIK

I said, "May I have a blanket?"

LOIS

Oh, yes, of course--

ARAB SHEIK

Ha! I really said, "Will you be my
wife?" And you said "Yes", so now it
is official! Let me touch your face.

A RED-HEADED FLIGHT ATTENDANT comes up to Lois.

RED-HEADED FLIGHT ATTENDANT

Lois, we could use your help in coach.

Lois goes back to coach.

INT. COACH SECTION - CONTINUOUS

Peter stands in front of the other PASSENGERS.

PETER (RECORD)

Okay, everyone, it's time for my one
man show, "Winston Churchill, We
Hardly Knew Ye." Okay, act one.

He turns around, his back to the audience, and musses up his
hair. He turns back towards the audience and begins to
gesticulate wildly.

PETER (CONT'D; RECORD)

(SHRILL/SING-SONGY VOICE) I'm Winston
Churchill, ooh. Would you like some
tea? I would, because I'm Winston
Churchill. Would you like a crumpet?
I would, because I'm Winston
Churchill. Would you like to wear
knickers? I would, because I'm--

A PASSENGER towards the back of the plane stands up.

PASSENGER (RECORD)

*

My wife is very ill!

*

A REFINED OLD LADY peeks up over her seat at Peter.

*

REFINED OLD LADY

Yes, do you mind? I paid three
hundred and eighty dollars for this
flight!

*

PETER

Three hundred and eighty dollars?!
Jeez, I hope they kissed you first.
This is my fourth trip today. Just
this morning I went to Kentucky.

INT. KENTUCKY FRIED CHICKEN - DAY (FLASHBACK)

Peter stands at the counter of a Kentucky Fried Chicken
arguing with the big white red-neck CASHIER.

PETER

Wa-wa-wa-wait a second. You're
tellin' me I flew all the way to
Kentucky to get some of your fried
chicken and, and the Colonel isn't
even workin' today?

CASHIER

He ain't real, he dead.

PETER

What?

CASHIER

I say he dead.

PETER

(LOUD AND METHODICAL) Is Mr. Sanders
in?

CASHIER

What wrong with you, I say you he
dead.

PETER

(LOUDER) The Colonel.

INT. COACH SECTION - DAY (BACK TO PRESENT)

PETER

My wife is a stewardess. So I can
fly anywhere I want and I don't pay
jack.

Lois walks up behind Peter.

LOIS

Peter!

Peter turns to see Lois.

PETER (RECORD)

Lois! Hehe, heh, hey Lois, (STILTED)
*I was just looking for you. Did you
want me to take something out of the
freezer for dinner tonight?*

*
*
*
*
*

Lois grabs Peter and pulls him towards the lavatory.

PETER

Huh, must be some kind of glitch.

INT. AIRPLANE BATHROOM - CONTINUOUS

Lois and Peter are fairly cramped.

LOIS

You convinced me to keep a job I hate
just so you could fly free?

PETER

Y'know, if I talked real loud like
that, I could make you look like the
bad guy, too.

LOIS

My feet are killing me, I've got
vomit in my pocket, and I've seen
that crappy Julia Roberts movie forty-
seven times. Have you seen the lips
on that woman? Like a baboon's ass
on her face. Peter, I took this job
for the excitement and you're the one
who's having it all.

PETER

Oh, it's excitement you want, huh?
How'd you like to join the Mile High
Club? C'mon, you be the stewardess,
and I'll be the mysterious stranger
who's drilling ya.

She tries to squeeze past him.

LOIS

Augh, move. I have a lot of work to
do.

PETER

I can't. I'm stuck.

Lois tries to move his arms as Peter **grunts** and **yelps** in pain.

LOIS

Peter, the passengers need me.

PETER

Nah, they ate, they're watching the
movie... they're fine.

INT. AIRPLANE - MAIN CABIN - CONTINUOUS

The passengers sit in their seats. One LATINO MAN nods to ANOTHER. Suddenly, the men jump up and wield guns.

LATINO MAN

Okay, everyone! This is a
highjacking!

ANGLE ON THE LAVATORY DOOR.

LOIS (RECORD, O.S.)

PETER (O.S.)

*

Peter, I'm tryin' to
get out, could you
move your arm, please?
Just slide over...
Please, move it over,
slide the... God,
it's like moving a
futon. Just slide
your leg over. Peter,
please! Peter!

Yea, yeah, yep. Lois,
Lois-- (BEAT) Lois?
Oh, oh no, oh! Oh!

*

*

PETER (O.S.)

Well, Lois, at least one of us is in
the Mile High Club.

LOIS (O.S.)

Aaeh.

END OF ACT TWO

ACT THREE

EXT./ESTAB. HAVANA AIRPORT - LATER

The plane is on the tarmac, a moveable staircase at the cabin door. A couple of GUARDS walk around the plane. It's clear that all the action is over and done with.

INT. HAVANA AIRPORT TERMINAL - CONTINUOUS

Lois is on a pay phone near a wall poster with the big, smiling face of Cuba Gooding, Jr. He holds his Oscar in one hand and a Cuban cigar in the other. The sign reads, "Cuba Gooding, Jr. Welcomes You to Cuba." Underneath, in cursive writing, "Show Me the Commies!" **PAN TO** Peter at the counter in front of two very pleasant CUBAN OFFICIALS.

CUBAN OFFICIAL

We apologize for the hijacking.

PETER (RECORD)

Haah, that's okay. You know, you

people are nothing like the

Communists they show on TV.

CUT TO:

ANNOUNCER (O.S., RECORD)

We now return to "The Communists."

EXT./ESTAB. SUBURBAN NEIGHBORHOOD - DAY (CUTAWAY)

CAMERA PANS DOWN a street of white houses, **STOPPING** at the only red house on the block. A **CHYRON** appears, spelling out "Communists" in cursive writing. The "i" is dotted with a hammer and sickle.

INT. "THE COMMUNIST" KITCHEN - DAY (CUTAWAY CONT'D)

A normal looking FAMILY is eating dinner.

FATHER (RECORD)

I hear report cards were handed out

today. So, what were your grades?

SON (RECORD)

Ah, ah, ah--

MOTHER (RECORD)

(OVERSELLING JOKE) Quit Stalin and
answer your father.

SFX: Canned laughter.

MOTHER (CONT'D; RECORD)

Go ahead, honey, tell us your Marx.

SFX: Canned laughter.

SON (RECORD)

(SIGHS; TO INTONATION OF "DO I HAVE
TO?") Do I Krushev?

Suddenly, KRUSCHEV pokes his head in from the back door.

KRUSCHEV (RECORD)

Did somebody say "Krushev?"

Suddenly, the kitchen set is bathed in red light. The family
starts dancing to an upbeat **hip-hop song**.

INT. HAVANA AIRPORT TERMINAL - CONTINUOUS (BACK TO SCENE)

Lois walks over.

LOIS

Well, Brian will watch the kids 'til
we get back. (TO OFFICIAL) When will
our passports arrive?

CUBAN OFFICIAL (RERECORD)

Check back in two weeks.

LOIS

Two weeks? But I have a baby at home!

CUBAN OFFICIAL (RERECORD)

We would've sent you back with the
other passengers, but we didn't know
you were (KNOWINGLY) "stuck in the
bathroom."

The guy nods towards Lois.

LOIS (RECORD)

We weren't doing what you're thinking.

PETER (RECORD)

I was.

CUBAN OFFICIAL

Is there anything else I can do for
you?

PETER

Yeah, yeah, could you tell me what
"Dormi con tu madre, vago gordo"
means?

CUBAN OFFICIAL (RERECORD)

It means, "I slept with your mother,
you fat slob."

PETER

I thought so. (TO LOIS) When I get
back to work, I'm gonna kick that
janitor's ass.

EXT./ESTAB. DAY-CARE CENTER - DAY

EXT. DAY-CARE CENTER - SAME

Stewie and Janet sit on the caterpillar bench. Janet **sips** on
a juice box.

Stewie lies on the bench with his head in her lap as he reads the op/ed page of the New York Times.

STEWIE

(READING PAPER) Oh, say what you will about Hilary, but my god, that woman perseveres. (THEN, HOLDING UP PAPER) Do you like this couch? (HIS EYES MEET JANET'S, THEN:) Oh, you truly are beautiful, you know that?

Stewie rises, then looks up at the sun and **sighs**.

STEWIE (CONT'D)

Oh, Janet... Our future is so bright.

JANET

Cookie?

STEWIE

(CHUCKLES) Oh, yes, there'll be lots of cookies. And there'll be dancing, and Christmas mornings, and arguments over the proper way to discipline the children, and--

Stewie looks up to see Janet is no longer there. He turns to see her a few feet away, smiling as she accepts a cookie from a LITTLE BOY. Stewie storms over to them.

STEWIE (CONT'D)

What are you doing?

JANET (RECORD)

Nothing.

Stewie moves in between Janet and the little boy, effectively blocking him out.

*

*

STEWIE

(RE: BOY) Who the hell is this?

Look, Janet, is there something you
need to tell me? Because if I'm the
only one in this thing, well, I think
I deserve to know. (LONG BEAT) I see.
Your silence says it all.

Stewie takes a step back, but continues to watch Janet. The
little boy takes a bite of his cookie. Janet steps toward
the little boy. Stewie lowers his head, crushed.

EXT. CUBAN STREET - DAY

Peter has a cigar in his mouth. He checks his pockets for a
light, but finds none. A CUBAN MAN carrying a burning
American flag casually walks by. The man offers the flag to
Peter, who uses it to light his cigar, then smiles his
gratitude. The Man walks off with his flag.

LOIS

Oh, well this is just great. How the
hell are we supposed to get home?

PETER

We just gotta start thinkin' like
commies. Me, first. How can we get
that crafty James Bond? I wish I had
some blue jeans. Where's Andre? Now
you.

LOIS

Peter!

PETER

Look, all we gotta do is get some
fake passports on the black market.

Peter starts walking. Lois follows.

LOIS

Where are you going? You're never going to find the black market.

PETER

Oh, that's what you said about that back-alley abortionist. Don't get me wrong, I'm glad you changed your mind. The point is, I found the guy.

EXT./ESTAB. DAY-CARE - DAY

INT. DAY-CARE CENTER - SAME

Janet puts different shaped blocks into their corresponding holes, when Stewie struts by with his arm around MELINDA, a one-year-old with pigtails. Stewie pretends Melinda whispered something in his ear, then throws his head back for a hearty **fake laugh**. *

STEWIE

That is, that is absolutely classic!
Melinda, you're an utter delight!
(THEN) Oh, hello, Janet. Yes, yes you know Melinda. Yes, it seems she's um-- (TO MELINDA) Oh, what'd we figure out, dear, was it, was it one? No, two. Yes, she's two weeks younger than you. Just look at that butt. (SLAPS HER ASS) That is a tight butt!

Stewie and Melinda continue on their way. Stewie looks over his shoulder to see that Janet has returned to her blocks. He removes his arm from Melinda.

STEWIE (RECORD)

Damn! Not even a second glance. (TO
MELINDA) And what happened to,
"Stewie, you were great last night."
I suppose you just forgot to say it.

He stomps off.

EXT. CUBAN STREET - DAY

Peter and Lois approach a run-down storefront. TWO SHADY
CHARACTERS guard the door.

PETER (RECORD)

There it is, the black market. Lois,
if we don't make it out of here
alive, I should tell ya, I promised
my first girlfriend we'd meet up in
heaven. I was lying, but just so you
know, it's something we might have to
deal with.

They walk to the market doors. The doors suddenly **slide open**
like a supermarket and they're in:

INT. BLACK MARKET - CONTINUOUS

It looks very much like a Wal-Mart. **A muzak version of "I
Love Lucy"** plays. A bright faced CUBAN GREETER in a red vest
greetes them with a smile.

CUBAN GREETER

Welcome to the Black Market. We have
guns, drugs, and shirts with that
delightful little taco dog on them.
Let me know if you need any help.

Peter and Lois look at him, confused.

INT. BLACK MARKET - A LITTLE LATER

Peter and Lois stand at a counter as a SALESMAN rings up their purchases.

SALESMAN

Okay, two American passports. Would you like to join the Black Market Club? Ten percent off your first purchase.

LOIS

No, thank you. We're not from the area, heh. Peter, just pay the man.

Peter line and flashback/cutaway to come

General

PETER

Do you accept bits of string?

SALESMAN (RECORD)

Sorry. Store policy.

He indicates a sign which reads, "Sorry, We No Longer Accept Bits Of String." The Salesman looks around furtively, then leans in.

SALESMAN

However, there is another way for you to pay.

EXT. CUBAN VILLA - DAY

Peter and Lois crouch behind a bush.

LOIS

(WHISPERS) Peter, we can't just assassinate Fidel Castro!

PETER

What the hell are we supposed to do,
Lois? Wait two weeks until our
passports get here?

LOIS

(SIGHS) No... Oh, here he comes!

FIDEL CASTRO comes out his front door in an army green robe
and hat. He smokes a cigar as he picks up his newspaper and
reads something.

FIDEL CASTRO (RECORD)

(CHUCKLING) William F. Buckley
condemning me again. (LOWERS PAPER)
That man is best Cuban spy in all of
America!

*
*
*
*

Fidel notices something o.s.

FIDEL CASTRO

What is this?

He walks over to a small cardboard box propped up with a
stick. There's a slab of meat on a plate under the box. A
string is tied to the stick and runs over to where Peter and
Lois hide.

PETER

C'mon, Castro. Get the steak. It's
moist and tasty...

Castro takes the steak and Peter yanks on the string. The
box falls on Castro, trapping him.

PETER (CONT'D)

Got him!

Peter runs over to the box, lifts it up, but Castro is
nowhere to be found.

PETER (CONT'D)

What the hell...?

Peter looks in the box as he holds it over his head. Castro is wedged into the bottom. He springs down onto Peter, **punches** him a few times in the face.

PETER (CONT'D)

Ahh! Ahh! Ahh! Ahh!

Alarms sound and SNIPERS appear on the roof of the villa.

LOIS

Peter! Run!

Peter and Lois take off running as the snipers **shoot** at them.

Lift, and rearranging of a scene.	General
-----------------------------------	---------

EXT./ESTAB. DAY-CARE CENTER - NEXT DAY

INT. DAY-CARE CENTER - SAME

It's nap time. All of the kids lay asleep on their mats, except for Stewie, who looks up at the sticker stars on the ceiling, and Leonard, who lies on the mat next to Stewie.

STEWIE

It's over, Leonard. I should be grateful to that saucy harlot. She taught me a valuable lesson. There's really no such thing as "love." It's just a puffed up word used by Madison Avenue to sell their skin creams and two-seater cars.

Leonard nods. After a beat.

STEWIE (CONT'D)

(BURSTING) Oh, it's no use! She
swims in my blood now! I must have
her!

Stewie crawls over to Janet's mat and wakes her gently.

STEWIE (CONT'D)

Darling, why are we tormenting
ourselves like this? We're perfect
for each other. Don't you see that,
you beautiful, stupid girl? I admit,
we've got our problems, like any
couple, but true love conquers all!

Stewie looks at her hopeful, then:

JANET

I like you.

Slowly, a joyous smile spreads across Stewie's face.

STEWIE

You... like me! It's not love, but
it's a start! Oh, Janet, you've made
me the happiest man in the whole
world!

JANET

Cookie?

STEWIE

Oh, yes, of course you can have a
cookie! Stay right there!

Stewie starts to crawl back to his mat when suddenly he stops
and his smile vanishes.

STEWIE (CONT'D)

Cookie...?

We **ZOOM INTO** Stewie's thoughts as we **FLASHBACK TO:** all the moments in the episode where Janet asked him for a "cookie".

They play over and over and faster and faster until Stewie snaps out of it. He slowly turns back to Janet.

STEWIE (CONT'D)

You don't care about me. It's my cookies. It's always been the damn cookies! Well, sugar, the bakery just closed. You'll have to get your fill somewhere else, you oatmeal-raisin-loving bitch!

Stewie walks rapidly away from her.

JANET

Stewie? Stewie?!

STEWIE

(SOTTO) Don't let her see you cry, old man. Don't let her see you cry.

He breaks into a run.

EXT. ATLANTIC OCEAN - NIGHT

The moon is full. We are **CLOSE ON** Lois and Peter who lie in each other's arms on a small boat.

LOIS

Well, we're finally going home.

PETER

I'm sorry I tricked ya into that job, honey. You deserve to have a more exciting life.

LOIS

Oh, Peter, bein' married to you gives
me all the excitement I can handle.
I mean, look at us, on a boat in the
middle of the Atlantic, under the
moonlight, surrounded by refugees.

WIDEN to see the boat is crowded with CUBAN REFUGEES.

PETER

Yeah, about that. Miguel over there
has had his eye on you and his wife
Rosa is very open.

LOIS

What?

PETER

No, nothin', this is nice.

Partial lift

General

LOIS

Y'know, I'm a little sorry to see
this adventure end.

PETER

It doesn't have to.

He leans in to kiss her. Behind her back, he pulls a knife
and slices a hole in the bottom of the raft. The refugees
glare angrily as the boat starts taking on water. Peter
dives into the water and calls to Lois.

PETER (CONT'D)

C'mon, Lois! Last one to Key West,
dies!

FAMILY GUY 2ACX09 "DAMMIT, JANET" REVISED ANIMATIC (YELLOW) 9/22/99 48*.

Lift

Generah

*

END OF SHOW

FAMILY GUY

"Dammit, Janet!"

Production #2ACX09

Written by

Mike Barker & Matt Weitzman

Created by

Seth MacFarlane

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David Zuckerman
Seth MacFarlane

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ANIMATIC REVISED (SALMON) *
October 7, 1999 *

Return to Script Department:
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

(FULL DRAFT) ANIMATIC REVISED (YELLOW)
September 22, 1999

ANIMATIC REVISED (PINK)
July 28, 1999

ANIMATIC DRAFT (GREEN)
July 26, 1999

INT. BLACK MARKET - A LITTLE LATER

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SALESMAN

Okay, two American passports. Would you like to join the Black Market Club? Ten percent off your first purchase.

LOIS

No, thank you. We're not from the area, heh. Peter, just pay the man.

Peter checks his wallet.

PETER

I must've blown all my cash on that donkey show.

INT. AUDITORIUM - DAY (FLASHBACK)

A DONKEY in a top hat, tails and a cane **tap dances**. The CROWD **claps** happily until the donkey misteps and twists his ankle. He limps off stage and a **shot** is heard.

INT. BLACK MARKET - DAY (BACK TO PRESENT)

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Do you accept bits of string?

SALESMAN (RECORD)

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He indicates a sign which reads, "Sorry, We No Longer Accept Bits Of String." The Salesman looks around furtively, then leans in.

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